e-ISSN: 2620 3502 p-ISSN: 2615 3785

The role of the vocalist teacher in setting the voice of future singers

Ismoilova Makhbuba Elamanovna¹

¹Candidate of Pedagogical Sciences, Associate Professor of Karshi State University, Republic of Uzbekistan

Email: ismoilova_m@umail.uz

ABSTRACT

In this article we are talking about the educational significance of national songs in shaping the spirituality of the young generation, as well as the painstaking work of a master teacher on vocals when setting the singer's voice.

Keywords: Vocal, vocal teacher, vocal performance, vocal works, vocal and musical expressions, young singer, song, aria, melodrama, range, high tone, low tone, sound set, sound device, type of voice.

1. INTRODUCTION

With the achievement of independence in Uzbekistan, much attention is paid to many sectors in the state, society, including culture and art. For a short period of time, many good things have been done to develop musical art. Undoubtedly, the role of a vocal teacher in the formation of youth spirituality, in educating them in a national spirit, and love for the homeland is great.

Songs, having an educational essence, affect the mental state of a person, are a means of expressing the worldview of a person, his inner world. Her unique appeal captivates any person. Gentle and pleasant songs warm the soul, give it strength. Our national songs call a person to good, enjoy creativity. One of the main tasks of a vocalist teacher in the education of youth spirituality should be based on songs. The main goal of a vocal teacher in the training of vocalists is to pay attention to the formation of a broad worldview, well-read, comprehensive comprehensiveness. The role and influence of the teacher in raising young people who meet the requirements of modernity is very responsible.

Vocal pedagogy should be carried out by those teachers who have talent in this specialty. The teaching profession requires deep and widespread knowledge. Therefore, the task of educating young people has always been entrusted to the most intelligent and knowledgeable people.

A vocal teacher, first of all, must be able to sing (perform) with his voice such cool vocal works as an aria and a romance. But, a good singer does not mean that he is a good teacher, and a mediocre singer does not mean that he is a bad teacher. This condition is often found in teacher experience.

An audience led by a talented teacher is a creative laboratory. Along with teaching students, the teacher learns himself, seeks, gains experience. In connection with these, he has widespread knowledge than an ordinary singer. However, at the same time, one cannot belittle the essence of the song. The teacher involved in the performance of the song is constantly growing, is in constant search to improve his artistic and technical mastery of singing. This has a positive effect on the activities of the teacher.

2. MAIN PART

Along with this, the teacher must have pedagogical qualities (advantages) and be able to explain his knowledge to students. He must have wide pedagogical knowledge and modern teaching methods. A vocalist along with good singing should be a person with a broad outlook, have knowledge of other types of poetry and art.

It should be a model for its students in such qualities as truthfulness and resourcefulness, honesty and integrity, strong will and organizational skills. The teacher must possess the ability of an individual approach to each student, must develop their talent. The work of the mental and nervous activity of each student is different. Teachers with extensive experience, having studied them well, seek

e-ISSN: 2620 3502 p-ISSN: 2615 3785

to find an approach to each of them. The external form of a separate approach to the student means to nurture a creative individuality in them. An experienced teacher-vocalist, before starting his first lesson with a new student, should at least approximately study his vocal and musical abilities, what type his voice belongs to, find out, at least approximately, the level of his musical instinct. He must be aware of the characteristics of his nervous system and state of mind. From the very first period of classes, a creative relationship is established between the teacher and the student, there is no need to rush to quickly correct the deficiencies of the student's voice. This can lead to a restriction in the student's personal abilities. However, during this period, the teacher must draw up an individual plan that outlines the development of the student's vocal abilities gradually, systematically and very effectively. Students, exercising at home, completing unnecessary tasks can break their voices.

Therefore, limiting the incorrect execution of tasks at home, as well as increasing the performance of tasks together with the teacher, gives good results.

Work on voice staging must begin with part of the central range. Here, striving to achieve free and natural melody, you cannot use high and low tones. Since these tones lead, to a certain extent, to tearing of the voical apparatus. The teacher must know the structure of the voice apparatus, as this is very important for determining the type of voice. The timely determination of the singer's voice group is very important in ensuring the correct and natural development of the voice.

It is known that classes on vocal performance are held individually. The teacher, systematically working on the voice of each student individually, has the ability to observe the correct improvement of his voice and knowledge of the outcome of the training.

The development of the vocal technique of the singer should be aimed at an artistic goal. Artistic goals determine the choice of a particular technique, as well as determine how to work on the selected method. [3.10-c].

The peculiarity of the properties of the vocal apparatus is associated with the phonetic features of the native language. Bearing this in mind, it is necessary to draw up special exercises with each student in order to have a good effect (result).

The main task of students in the classroom is the ability to perform a work of art. The young singer must comprehensively study the song performed, that is, understand the content of words, bring music into line with the expressiveness of words, acquire the skills of ways of vocal-musical expression of the study of the method of analysis of performance will be the basis for understanding the work and revealing its ideological content. When analyzing a work, first of all, attention is paid to its general structure, what is the author's goal in disclosing the content of the work, its highest point and others are clarified. The young singer must achieve accurate and clear expression of phrases. He must remember that every musical phrase consists of musical and logical stresses. The execution of a work of art requires students to be accurate in diction, as well as to eradicate the shortcomings encountered in speech.

The teacher, fully analyzing the student's performance, must identify the shortcomings and find ways, and demand their eradication. Of course, along with identifying shortcomings, it is also important to indicate the student's achieved results. Given the limited time of the lesson, in order to conduct it economically and effectively, the teacher must prepare for it in advance, that is, he must study the curriculum, art and music materials, educational literature. The teacher needs to draw up a separate (individual) plan for each half year and all the works intended for execution should be entered into it.

3. CONCLUSION

In summary, the teacher, when planning, must determine the content, form of organization, teaching method used in the lesson. Vocal works distributed to students should be studied first by the teacher himself, and familiarized with all the necessary information.

At the same time, student homework planning is required. The artwork of a teacher requires research. A gifted teacher not only teaches, but also learns in the classroom. At this time, a separate method of the teacher's work, his skill. Thus, if the teacher takes into account the above requirements in relation to the student, in the future he will achieve success, and also to what extent mastery of knowledge in his specialty is achieved, it will be determined precisely by this occupation.

e-ISSN: 2620 3502 p-ISSN: 2615 3785

REFERENCES

- 1. Pirmatov S. Singing art. Textbook Tashkent, Sanyat Publishing House. 2011page . 211.
- 2. Pirmatov S. Solo singing. Textbook. Tashkent publishing house "Musiqa". 2011 –page. 267.
- 3. Rizaev, M. N. Perfection of a young singer. Textbook / M. N. Rizaeva. Tashkent: Publishing House "Chulpon", 2003. page. 62.
- 4. Muradov MK. Formation of creative and performing qualities of future music teachers at school // SCIENCE AND WORLD. 2013 .-- page. 61.
- 5. Ismoilova M. E. Role of innovative technologies in increasing the effectiveness of vocal lessons // SCIENCE AND WORLD. 2013 .-- page. 107.